

The Marlowe Society of America

Marlowe Society of America Newsletter

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Members of the MSA Executive Committee at the Fairmont Royal York, Toronto, Shakespeare Association of America, 30 March 2013.
From left: Kirk Melnikoff, David McInnis, Paul Menzer, Jeremy Lopez, Lucy Munro. Photos by Roslyn Knutson.

A Note from the Organizer of the International Marlowe Conference

Preparations continue apace for the fast-approaching [Seventh International Marlowe Conference](#), to be held in Staunton, Virginia on June 25-28, 2013. We are looking forward to a busy and stimulating few days, with over 70 presentations by Marlowe scholars from around the world, plus keynote addresses by Garrett Sullivan (Penn State), Leah Marcus (Vanderbilt), S. P. Cerasano (Colgate), and Laurie Maguire (Oxford). Conference participants will be treated to a full theatrical production of *The Massacre at Paris* and a film-screening of [Doug Morse's Jew of Malta](#), and will receive a 20% discount on tickets to productions of *Romeo and Juliet* and *Return to the Forbidden Planet* at the [American Shakespeare Center](#).

Conference registration is currently underway, and the deadline for the discounted registration rate is 1 May. Conference registrants will receive a discounted rate of \$99/night at [the Stonewall Jackson Hotel](#) in downtown Staunton—a rate that includes parking and wireless internet access. This rate is good up until the start of the conference, but the hotel will set aside our block of rooms only until May 31, so we encourage you to book soon. Lodging is also available at the [Howard Johnson's](#) a few blocks away.



• **Ann Basso,**
University of
South Florida •
Performances
Editor

A Re-Review: The Globe's *Doctor Faustus* on DVD

A part of theater's power is its ephemerality, its being an embodied, present happening, an *event* with humans involved. Yet the ephemeral experience of theater-goers necessarily (we might even say, beneficially) limits what any one person in an audience can "take in" from a single performance. And, except for describing and summarizing, how do you share such an experience? When teaching Renaissance drama, I find this fact

For more information about the conference, as well as travel and lodging, please see the [Marlowe Society website](#), which contains many of the links you see here, or contact the conference Program Chair, Jeremy Lopez, at jeremy.lopez@utoronto.ca. We look forward to seeing you there!

Membership in the MSA must be current for all presenters. [Renew your membership or join the MSA here.](#)

To repeat: the deadline for discounted registration is 1 May. [Register here.](#)

Special Offer for MSA Members: 20% Ashgate Discount

Thanks to the efforts of various people, the MSA has created a partner page with Ashgate Publishing, one that entitles Society members to a 20% discount on all titles. The exclusive discounted price will not show on the webpage. MSA members have been granted a unique code to use during the ordering process that will secure the discount. [Here is the link.](#)

The code is: MARLUS20.

Happy reading.

of fleeting limitation to be particularly vexing. Unless you have the good fortune to be able to take students to London or Santa Barbara or Stratford (either of them) for live performances, well, it is nearly impossible to give them a sense of what attending a performance today, and being impacted by it, feels like.

I was most interested, then, to be invited to write a short review of the recently released DVD of *Doctor Faustus*, after having seen the 2011 production at The Globe. (I also wrote about it for *The MSA Newsletter*.) Would the production still be as appealing in this more mediated format? Would I notice different things? (One might be tempted to blurt out, impulsively, "of course you would!") And since I did have a number of students who saw and discussed the show in summer 2011, I naturally wondered if this recorded version could stand in as a begrudging approximation, at least, for current and future campus-bound students? (The quick answer here is again, "Yes, of course.")

Setting aside for the moment questions of relative values or impacts of reading drama versus attending a performance versus viewing a recording of said performance, let me say at the outset that I am so glad that this new DVD is available, and I suspect nearly all teachers of Marlowe and lovers of his plays performed will share in this gladness. Anyone who teaches *Doctor Faustus* will have special interest in obtaining this disc, or asking its college library to do so. Many of us still use the Richard Burton/Elizabeth Taylor version. It has its moments, but is *so* dated and, despite originating in a stage version, gives students no sense of *Faustus* as a theater piece. The new *Doctor Faustus* DVD certainly provides this sense, and in this way it is like other titles in the excellent new Globe Shakespeare series of recorded performances. I have lately used clips from recent Globe *Romeo and Juliet* and *As You Like It* productions, both now available on DVD, and the students' reaction to something so contemporary, and so clearly onstage, is palpable. So each of the titles in this series is recommended, but what about *Doctor Faustus* in particular?

My first moments of appreciation involved the close-up shots and different camera angles. I could see, in ways that I hadn't at The Globe, Paul Hilton's sometimes wincing smiles as Faustus, or his ink-stained hand at the outset (is his signing the charter pre-determined?), or Mephistopheles' taut body language and impatient demeanor, which supported actor Arthur Darvill's snappy, sometimes belligerent answers to Faustus's questions. Mephistopheles overall is smooth but coercive, even if he is only half interested in his prey. His touch is painful to Faustus, sometimes even debilitating, and later he will round on Faustus fiercely. Their gradual resemblance was as noticeable here as it was during the performance, with Faustus soon wearing a red skullcap and a crimson-lined cloak. By the time they enter riding matching dragons after intermission, they could be twin brothers. Other realizations came when the camera pulled back: the extent of the thrust-stage design, reaching all the way nearly to the back stalls, or the fact that Faustus's successive renunciations of vocations occurs on a very crowded stage, with a chorus of black-clad, sunglass-wearing figures who seem like diabolical worker bees, or under-employed demons. Maybe they signify the dark thoughts associated with intellectual pride.

Other aspects, not so firmly remembered or easily overlooked initially, stood out more when watching the DVD. There is a recurring set-piece whenever Faustus is distracted with delights of the lascivious sort—two pairs of tall, graceful men and women enter dancing suggestively to lute music, dressed elegantly for a ball, disguised a la Kubrick's *Eyes Wide Shut*. It could be a Casanovan masque, and it ravishes Faustus. The last such display, though, descends into sorrow. Then there are a few cases of doubling or even tripling that I became more aware of since I could see actors' faces more closely in the DVD. For example, actor Felix Scott plays Wagner and Emperor Charles (a rich servant-master pairing there) and Wrath, too. I could also see better the strange blood-colored puppets that Lucifer's demons sometimes carried, and which were used, prominently and to odd effect, in the closing jig. They look like part human organ and part Giacometti sculpture.

As in many *Faustus* productions, the middle parts of the play (with the pope, emperor, and duke) lagged both when seen live and while viewing the DVD, although Faustus's method of providing the pregnant duchess with grapes is memorable. It may be enough to say that the audience laughed loudly at the line, "They come from a far country."

On the other hand, a few scenes seemed far less intense or impactful when viewed from the safe, distancing perspective of a DVD recording. The procession of the Seven Deadly Sins remains entertaining (jumping-bean mania, acrobatics, fat suit, and all), but it did not have for me (in part because there was no surprise?) the sense of unrestrained, story-halting spectacle that made the scene one of the performance's climaxes in terms of audience response. More soberly, seeing the torturing of Bruno onstage in the extended papal scene, with guards abusing the prisoner's bloodied body, was far more troubling in person than when encountered again on the DVD. At one point a henchman forcibly extracts a tooth from the prisoner and tosses it into the crowd, which elicited, I could see now, a shocked, uncomfortable but unmistakable laughter. Marlowe's plays do weird things to us, don't they?

This particular performance was recorded in September 2011, and was directed for the screen by Ian Russell. (The Globe production was directed by Matthew Dunster.) The DVD chapters are divided by act and scene, for easy classroom use, and the disc also includes within a booklet with "Famous Lines" and a short essay by Martin Wiggins, in which he identifies different kinds of failures in the play. (That is to say, the play successfully stages failure, not that it itself fails.) "John Faustus is without doubt a failure," Wiggins writes, but there is larger failure, too. It is not Faustus's imagination that is at fault, "but the created world in which he exists." He concludes by focusing on the need for any reader or viewer to face the choices of orthodox or radical interpretations of the end of the play. Is Faustus condemned, or does the play through Faustus' fate condemn the larger world and its apparent justice, or lack thereof. As with any good performance, The Globe *Doctor Faustus*, if used in class, will create many classroom occasions to think further and with more interest in decisions—Faustus's own, those of the director and actors, and finally, students' own.

Brett Foster
Wheaton College (Wheaton, IL)

***The Lion King* or Morality Play? *Doctor Faustus*, Shakespeare's Globe HD broadcast reviewed 11/13/2012**

The first-ever production of Christopher Marlowe's *Doctor Faustus* at the famous Shakespeare's Globe Theatre in London occurred during the Globe's 2011 summer season and treated play-goers to a genuine theatrical spectacle. While this production lasted only one season and was seen by the fortunate few who were in London during the play's live run, the High Definition (HD) version of this production will be

widely viewed by audiences far and wide and provides a wonderful opportunity for anyone interested in Elizabethan drama to experience this seldom-performed masterpiece. Of our group of 25 teachers and professors in Tampa, FL on Nov. 13, 2012, only one had seen a previous performance of *Doctor Faustus*.

Few works of literature have aroused as many questions as Marlowe's *Dr. Faustus*. One of the primary controversies concerns the valid text of the play, which exists in two very different versions, both published after Marlowe's death: the A-text, published in 1504, and the B-text, published in 1616. The B-text is by far the longer of the two, containing a number of largely comic episodes and 676 lines not found in the A-text; in the opinion of some scholars, the comic incidents in the B-version become so dominant that they totally overwhelm the drama's tragedy. For decades the argument over the textual authenticity of these two versions has engaged Marlowe scholars, with consensus swinging back and forth between the original preference of the A-text, the later defense of the B-text, and the current endorsement of the A-text. Supporters of the B-text have eschewed the shorter A-version as a memorial reconstruction, while supporters of the A-text have rejected the B-version as a potpourri including the addition for which Henslowe's paid William Birde and Samuel Rowley in 1602. However, although critical consensus currently favors the A-text as closer to Marlowe's original script, most theater companies throughout the last century have elected to stage the B-text with its greater popular appeal because of its opportunities for comedy and spectacle. The Globe Theatre 2011 production is no exception.

The Globe staging of this major Elizabethan morality play features all the central issues of debate that surround the drama, including the benefits and detractions of the A-and B-text discussed above. The primary quandary in this version focuses on whether the comedic aspects of the B text, utilized by the director Matthew Dunster, detract from the tragedy inherent in the damnation and fall of Doctor John Faustus. The majority of these comic, B-text scenes appear in the center of the drama and have often drawn scorn from critics who comment that the play has a beginning, a muddle (the comic and farcical scenes), and an ending. The "muddle" derives from the attempts by the B-text to have the farcical scenes, belonging to the lower-class Wagner, Robin, and Dick, echo the tragic and comic plots enacted primarily by Faustus and the Devil's own disciple, Mephistopheles. For example, 1) the comic section featuring Faustus and Mephistopheles stealing the Pope's food and cup turns farcical as Dick and Robin steal a cup from a barmaid; 2) Robin and Dick speak of clapping horns on Faustus in anticipation of Faustus' clapping horns on Benvolio; 3) Robin and Dick both conjure Mephistopheles in a parody of Faustus' summoning of Lucifer's disciple. In revenge, Mephistopheles transforms Robin into a dog and Dick into an ape, which echoes Mephistopheles giving a book to Faustus to transform himself into shapes. 4) In the Globe production, as the "Dog" and "Ape" leave the stage, they lift their legs to the audience, in one of the many scatological cheap tricks; 5) the portrayal of

the seven deadly sins all in similar costumes was cleverly done, but again with much overplayed bathroom humor.

This Globe Theatre's presentation of the center section is lively, sometimes humorous but often uninspired. As a possible saving grace, Marlowe (or whoever) creates a plot that descends down the social great chain from Pope to Emperor to Duke and ultimately to carters and horse coursers. In all, while often receiving enthusiastic audience response, the center section appears overdone and much too scatological, using trite tricks to garner a few laughs. Intentionally or not, Mephistopheles, powerfully played by Arthur Darvill, emerges as the star of this show. Marlowe created this agent of evil as a disjunctive character who first pleads with his intended victim not to sell his soul, speaks movingly of his own suffering from his separation from God, and, at times, shows real affection for Faustus, while later abusing Faustus physically when he tries to repent. Darvill's Mephistopheles is not as disjunctive as some portrayals, establishing a real bond between himself and Faustus with the two dressing alike, as if Mephistopheles becomes Faustus' alter ego. Although he may be an agent of Lucifer, this Mephistopheles is never the customary vice figure.

The eponymous hero, played by Paul Hilton, has a difficult role. A central question of the play concerns Faustus' motivation for selling his soul; does he desire knowledge, pleasure, or power? While all three are possibilities, in this production, the love of power becomes the driving force for Faustus. And after each battle for power, Faustus considers a *memento mori*, an effective stage reminder of death and of his own damnation, producing the appearance of Faustus' soul struggle, which is usually underplayed in this production. Unfortunately, one of Faustus' major scenes, his "romance" with Helen of Troy ("is this the face that launched a thousand ships?"), lacks chemistry and therefore fails to deliver the full impact of one of Marlowe's mightiest and most famous lines. Critics have long debated the significance of the Good and Bad Angels. Some commentators insist that these two supernatural figures maintain their morality play function—as in, for example, *The Castle of Perseverance*—in which they represent the different aspects of the morality play hero's *psychomachia*. Other scholars cite the widespread belief that upon birth every human being was assigned two guides, a good and an evil angel, to argue that an early modern audience would probably have interpreted the two angels both as forces internal to Faustus and entities external to him. In the Globe production, the Good and Bad angels appear as rather grotesque figures, with the Good Angel wearing huge white wings and speaking in a shrill voice. This angel becomes continually more aggressive while the Bad Angel recedes into the background, to the point that the *psychomachia* of Faustus is overshadowed, an odd interpretation since the Bad Angel ultimately wins the soul of Faustus.

This victory of evil over good closes the Globe's rather rushed ending of the play. Following the B-text interpretation, the final damnation of Faustus lacks suspense, with the angels telling us polemically that he is damned. To complete the picture, Lucifer and Mephistopheles appear on stage during

the final scenes. When we see a goat-like Lucifer wearing the angel's white wings, we know that damnation is sure; the fiends come for Faustus and carry him to hell, leaving no hope for the salvation of his soul. Hell is actually revealed in the B-text; in the A-text it remains a state of mind. The production concludes in typical Globe (and renaissance) fashion with a lively Morris dance, designed to relieve the tension of the tragedy. While there is little tension in this ending, the Morris dance--featuring drums, megaphones, and shrunken heads--adds zest and physicality to the production.

The staging offers the most brilliant aspect of this production of Marlowe's complex play. *Memento mori* symbols are ubiquitous, from traditional skulls on desks to giant, furry, stilt-walking demons with skulls instead of faces. Also, the effective use of the traditional hell's mouth gives the production an authentic renaissance look, as the seven deadly sins are expelled and recovered through its gaping hole in the



**MSA Book Reviews • David McInnis,
University of Melbourne • Book Reviews
Editor**

Linda McJannet and Bernadette Andrea, ed.
Early Modern England and Islamic Worlds. New
York: Palgrave Macmillan, 2011. **Early Modern
Cultural Studies Series. v + 272 pp. Hardback
ISBN: 978-0-230-11542-2 (\$90)**

This volume is a necessary intervention into current discussions about East/West relations in the early modern period. Linda McJannet and Bernadette Andrea open their volume by discussing their approach to this longer tradition of cross-cultural encounters in three ways: they trouble monolithic terms like “east” and “west”, “Islam” and “Christianity” by engaging with a variety of critics who use as well as complicate these ideas; the contributions of the volume survey a variety of genres by a variety of authors; and these essays underscore the importance of incorporating accounts and perspectives by non-European writers. As a result, the impressive list of scholars who provide commentary on plays and travel narratives follow the moment of encounter between English figures and figures of “Islamic Worlds” in *Othello*,

floor of the stage. The production assumes a familiar, almost modern air, with the use of giant puppets to represent the devils haunting Faustus, which one London critic refers to as an infernal version of *The Lion King*.

While I appreciate having seen this production and applaud the Globe Theatre for giving us this rare opportunity, I can't help feeling that I've missed something. Despite the impressive sets and staging, the playfulness of the comic and farcical scenes overshadows the main plot--the blackness of Faustus' damnation, as the actors strain to present tragedy.

**Lagretta Tallent Lenker
University of South Florida**

The Countess of Montgomery's Urania, Amboyna, and others. The volume argues for a re-imagining of the “east” and “west” not only by engaging with current scholarly discussions but also with Edward Said's work in *Orientalism*: the essays “highlight examples of hybridity and multiplicity across the Eurasian land mass and explore the different forms of engagement among subgroups, including foreign travel, translation, matrimony, trade, and literary representation” (3). Of particular interest for readers of this newsletter are two chapters that consider Marlowe's *Tamburlaine*: Javad Ghatta's “Persian Icons, Shi'a Imams: Liminal Figures and Hybrid Persian Identities on the English Stage” and Annaliese F. Connolly's “Guy of Warwick, Godfrey of Bouillon, and Elizabethan Repertory.”

Ghatta's work identifies the importance of considering narratives that engage with Persian encounters in order to unravel tightly bound perceptions of Islam in the early modern period. While the genre of the Turk play suggests a monolithic Islamic identity instantiated in the presence of the Ottoman, plays that engage Persian figures and Persian settings broadens the scope by incorporating “multiple Islamic identities ... against another exclusivist yet prevailing trend” (53). Ghatta argues that by closely analyzing Marlowe's *Tamburlaine* and John Day, William Rowley, and George Wilkins' *The Travels of the Three English Brothers*, scholars can recognize an alternative version of early modern Islam through the setting of Persia. This “eastern” space, he argues, acts differently than other “eastern” spaces, and this difference is largely based on three particularities that Ghatta outlines. First, the travels of the Sherley brothers to Persia in 1598 and their hybrid identities “entered the public sphere and occupied the popular imagination of Londoners with unprecedented intensity” (55). Second, the political and cultural changes within Persia under Shah Abbas I led to confusion about Persian identity for both Persians and non-Persians. Third, Persia's long historical tradition often worked its way into early modern practices, thereby complicating methods of identification. All of these components are traced in Ghatta's

reading of Day, Rowley, and Wilkins' play, and find an interesting place within *Tamburlaine*. For example, Marlowe's Persian setting looks a lot like the ancient Persian Empire, ruled by the Achaemenid dynasty, or at least what an English audience would think ancient Persia looked like. Tamburlaine, Ghatta explains, undergoes a Persianization: "While before *Tamburlaine* the standard Persian stereotype was a classical pagan figure, inherited through Roman and Greek texts, after Marlowe's play the London stage, haunted by the expansionist Ottoman Empire and inspired by Tamburlaine's historical defeat of the latter, was compelled to reassess an emergent yet ambiguous Islamic rival" (66). Through a reading of these plays, Ghatta offers a different version of Islam that complicates notions about an Anglo-Islamic encounter.

Tamburlaine stands as the influential force behind Connolly's methodology as she opens her piece by discussing the play's role in shaping the body of literature known as the "Turk plays", including popular transnational texts like Thomas Kyd's *Soliman and Perseda* and William Shakespeare's *Othello*. Her essay, however, focuses on a lesser known, anonymously-written play, *The Tragical History, Admirable Achievements and various events of Guy earl of Warwick* as well as Thomas Heywood's *The Four Prentices of London*. These plays have been omitted from the "Turk play" genre, she explains, for two reasons: first, the undetermined dating of these plays has made their attachment to the tradition of the "Turk play" difficult—but Connolly argues that their subject matter (transnational encounters) "draw[s] on the theater's interest in and depiction of Islamic powers, either Turkish or Persian" in a manner of Marlowe's "verse style and stage spectacle" (140), thereby placing it within the same genre. Second, these texts have hitherto been characterized as "romance" plays. Recent scholars have commented on the ways in which the romance genre is in fact in conversation with tales about east/west encounters, and Connolly argues that "[d]ramatists turn to romance in order to appropriate stories of cross-cultural encounters, adapting and rewriting them in order to examine contemporary anxieties about shifting and uncertain identities in the late sixteenth and early seventeenth centuries" (141). These texts' protagonists, in opposition to Marlowe's eponymous hero, rely on providence for their success rather than "the will of the individual" (142), and therefore offer a different perspective on the discussion about foreign encounters. Connolly's chapter, then, speaks to the ways in which these plays are informed by Marlowe's work, and she offers interesting connections between them and their predecessor.

The essays making up this important volume are rich in their diversity of subjects and genres. Though a more pervasive attempt to incorporate texts by natives of Persia, India, Turkey, and so on would strengthen the larger goal of foregrounding the non-European voice, the turn to such narratives offers refreshing perspectives.

Nedda Mehdizadeh,
George Washington University

Ineke Murakami. *Moral Play and Counterpublic: Transformations in Moral Drama, 1465-1599*. Routledge Studies in Renaissance Literature and Culture. NY: Routledge, 2011. Pp. xii +247. Hardback ISBN13: 978-0-415-88631-4 (\$141); e-book ISBN12: 978-0-203-82826-7 (\$133)

This intellectually stimulating and densely argued study takes a fresh look at the moral drama tradition, starting with the mid-fifteenth-century *Mankind*, moving through a series of early Elizabethan interludes, to focus finally on three plays by Marlowe and Jonson at the close of the sixteenth century. Moral plays, Murakami argues, have been mistakenly viewed as "medieval," stagnant in form, and politically conservative. The latter indeed appears only true in hindsight—C.S. Lewis once compared Elizabethan puritanism, espoused in several interludes she discusses, to Marxism in 1930s England—hardly "conservative." Nevertheless, Murakami vigorously argues that moral plays are ideologically complex, "ventriloquizing" at times state-sanctioned doctrine while encoding opposition to time-honored approaches to troubling social and economic problems. Moreover, moral plays developed as a "public" not coterie forum, "soliciting and honing the judicative skills of emergent, politically active publics and counterpublics" (3). By "counterpublics," a term inspired by the work of social theorist Michael Warren, on the one hand, and recent historical inquiries by early modernists Peter Lake and Steve Pincus, on the other, Murakami means vibrant, politically active communities often at odds with official policy. In so far as the book's goal is to show how moral drama and its legacy aim to "demystify" state ideology and the market forces controlled by the elite, the study develops (though diverging in significant ways from) earlier Marxist and cultural materialist scholarship by the likes of Jonathan Dollimore and Simon Shepherd. The focus on reception and community adds a welcome dimension to the topic, as does her interest in the intersection linking playwrighting, politically active drama, and careerism. An important consequence of Murakami's approach is to emphasize continuity rather than difference between pre-Marlovian drama and the later and greater Elizabethan theatre not only in terms of dramaturgy—Bevington made this point long ago—but in their urgency and complex engagement with social concerns.

This is by no means a survey of the tradition—for if the study begins with the medieval *Mankind* in chapter 1, it then skips an entire century (and scores of interludes) to concentrate in the next two chapters on four plays of the 1560s, Wager's *The Longer Thou Livest* and *Enough is as Good as a Feast* and the chronicle moralities *Cambises* and *Horestes* by Cambridge academic Thomas Preston and parliamentarian John Puckering respectively. Murakami largely ignores the resurgence in archival research by REED and others to concentrate on the play texts themselves, which she subjects to detailed, often subtle analyses through the lens of contemporary theory. She convincingly demonstrates that while the plays themselves are

not without ideological contradiction they appeal to a community of middling playgoers who are invited to witness and resist the inequities and injustices within the Humanist and Protestant establishment. Moreover, the playwright's zeal against covetousness and ambition notwithstanding, interludes such as *Enough* and *Cambises* cannot escape the market forces that made the commercial theatre possible in the first place. However, the book's heavy reliance on secondary sources (some outdated) for literary and historical contexts occasionally results in unsubstantiated claims and missed opportunities for further research. Thus when Murakami argues that *Mankind* is a commercial touring play of the 1460s which thematizes professional acting, she needs to successfully challenge recent scholarship by theatre historian Peter Meredith and others that professional acting did not join the provincial circuit of travelling entertainers until Henry VII's accession or later.

Between the first three chapters on the moral plays and the fifth and final one on Jonson's *Every Man Out of His Humor*, Murakami devotes a lengthy and substantive chapter to Marlowe's *Doctor Faustus* and *The Jew of Malta*. Of particular interest to Marlovians is the focus on the dialects of French rhetorician Peter Ramus, whose St. Bartholomew Day's murder is fictionalized in a pivotal scene of *The Massacre of Paris*. All the rage at Cambridge during Marlowe's college days, Ramus and Ramism repeatedly receive brief mention in biographical studies of the playwright and in footnotes to *Faustus*'s definition of logic ("*Bene disserere est finis logices*") often ascribed to Ramus, but they have not been sufficiently appreciated as an important element in Marlowe's poetics. Murakami attempts to redress the balance in this respect. "Marlowe," she contends, "employs a Ramist analysis of moral drama conventions to explore how two intimately linked early modern concepts—'profession' and 'contact'—are customarily invoked by authorities bent on

maintaining the state and its interests" (101). A controversial reformer of classical rhetoric, Ramus bristled at classical learning's equation of the art of rhetoric with moral virtue which, for Murakami, helps to explain Marlowe's own detachment of morality from powerful language in plays like *Tamburlaine I* and *II* where glittering speeches are delivered by abject protagonists. Later in the chapter she argues, less successfully I believe, that Marlowe grafts onto *The Jew's* morality play structure a *passio*, or saint's play. If we hear little about Marlowe's "counterpublic" in chapter 4, Murakami finds concrete external evidence for this in her final chapter on *Every Man Out*, dedicated to the gentlemen of the Inns of Court. This chapter's rewarding discussion argues, among other things, that "Jonson manipulates prologue and Vice conventions to persuade a public of youthful, malcontented 'gentlemen' to despise the base, merchant-class commercialism. . . infecting and impoverishing every level of English society" (16).

It remains to be seen how other Marxist and poststructuralist critics assess Murakami's arguments. At times, her critical voice seems lost amidst the plethora of theorists she invokes (in chapter 4, alone, Giorgio Agamben, Herbert Marcuse, Leo Bersani, and Slavoj Žižek), and one regrets that she did not search more in contemporary sources for the identity and composition of the counterpublics inferred largely from the dramatic texts discussed (Jonson's excepted), even if much of the "external evidence" is not direct or readily apparent (171, n. 7). Having said that, this book is a worthy contribution to scholarship on the moral plays and on their legacy, and for Marlowe scholars the discussion of Ramus and *Doctor Faustus* is must reading.

Paul Whitfield White
Purdue University

MSA Executive Committee Meeting, 30 March 2013: Minutes

Present: Knutson, Lopez, McInnis, Melnikoff, Menzer, Munro
Apologies: Basso, Logan, Scott, Stapleton

The meeting was called to order by the President at 12.00pm on 30 March 2013 in The Epic, Fairmont Royal York Hotel, Toronto.

1. Marlowe at MLA (Menzer)

Menzer reported on the Marlowe panel at MLA 2013, featuring papers from Patricia Cahill, Genevieve Love, and James J. Marino, which was well attended (c. 40 present) and very well received. The MSA's panel for MLA 2014, "Marlowe in Vulnerable Times," will feature papers from Knutson, Mary Hill Cole, and William "Casey" Caldwell. Menzer thanked Stapleton for agreeing to chair the panel.

2. Membership (Menzer for Scott)

Menzer circulated the membership report provided by Scott: we have 97 members for 2012, with no new lifetime members (those who have been MSA members for 20 years or longer and have paid the one-time fee of \$100). Britgrad (the Shakespeare Institute's annual postgraduate conference) was discussed as a possible venue for continuing to recruit international members.

3. Treasurer's Report (Melnikoff)

Melnikoff reported that MSA is in a strong financial position (see report circulated in January 2013). Sixteen people have thus far paid in full for the International Marlowe Conference, with most of the business going through PayPal.

4. MSA Newsletter (Knutson for Stapleton)

The Spring issue of the *Newsletter* has been delayed so as to include the committee minutes and up-to-date information on the IMC. Possibilities for developing the *Newsletter* and expanding and refining its content were discussed (e.g. “In Brief” reviews; membership news; performance round-ups). Lopez will consult with Basso about ways to recruit performance reviewers.

5. Marlowe 450 Event (Munro)

Munro suggested the possibility of holding a day conference in London in late 2014 to mark the 450th anniversary of Marlowe’s birth, to be sponsored jointly by MSA, the London Shakespeare Centre and the London Renaissance Seminar. She and Menzer will discuss this further.

6. International Marlowe Conference, 2013 (Menzer and Lopez)

Participation and registration: Lopez reported that the number of participants stands at around 80; we expect the final attendance figure to be slightly higher. He will circulate a reminder about registration in early April, and is still willing to accept some late paper offers. Lopez is to chase paper titles from the remaining keynote speakers and Knutson will promote them via Facebook.

Accommodation: A special rate of \$99 has been arranged with Stonewall Jackson on the basis of 40 people at five nights each; they will also host the reception. Howard Johnson’s is also offering very reasonable rates.

Transportation: Transportation to the conference was discussed, and it was agreed that the MSA Facebook page would circulate information and act as a means through which delegates might arrange to share transport. Melnikoff will also send registering delegates information with their receipts.

Events: Menzer reported that a director has been recruited for *The Massacre at Paris*, with auditions to follow in the near future. ASC’s slate for late June is *Romeo and Juliet* and *Return to the Forbidden Planet*, so it is possible that archive screenings of ASC productions might accompany the conference’s screening of the new film of *The Jew of Malta*. There will be an informal gathering at Stonewall Jackson on the Monday night. Menzer reported that previous chairs of the MSA will be invited to chair panels; Ralph Cohen is expected to welcome delegates to the Blackfriars on the first day of the conference.

**Respectfully submitted,
Lucy Munro
Keele University**

MARLOWE SOCIETY OF AMERICA

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MSA Newsletter publishes reviews of Renaissance drama, especially related to Marlowe; notices of recent and forthcoming publications; notices of recent and forthcoming performances related to Marlowe; announcements; and brief articles or notes of interest to those who study Marlowe. The opinions expressed are those of the authors, and do not necessarily reflect those of the MSA. The editor reserves the right to refuse items, to ask for revisions, and to make stylistic changes that he deems appropriate.

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MSA Book Reviews publishes reviews of books on Marlowe and his times. Send suggestions for reviews and other inquiries to the Reviews Editor:

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MSA Performance Reviews publishes reviews of performances of Marlowe's plays. Send suggestions for reviews and other inquiries to the Performances Editor:

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Editor's Note: MSA Book Reviews provide descriptions and evaluations of recent publications on Marlowe and his period. It gives both new and established Marlowe scholars a forum for expressing their views from a variety of critical approaches. Although reviews of books are the norm, appraisals of recent articles on Marlowe are also welcome. The reviews should be no more than 1000 words in length and should cover the book's purpose, contribution, scholarship, format, and success and achieving its purpose. The editor reserves the right to ask for revision and to make appropriate stylistic changes. A review naturally reflects the opinion of the author rather than the MSA. Reviewers should be members of the organization.

